

**ESPRIT  
ORCHESTRA**

**ALEX PAUK**  
Music Director and  
Conductor

**NEW  
WAVE  
COMPOSERS  
FESTIVAL**

**2010**

**FREE CONCERT**

**CRISS-CROSS**

Tuesday, May 25. 1:00 pm  
Glenn Gould Studio  
CBC Broadcasting Centre  
250 Front Street West  
Toronto, ON

CRISS-CROSS is part of Esprit's  
CREATIVE SPARKS Mentoring &  
Creative Leadership Programme

# CRISS-CROSS

## A CONCERT OF WORLD PREMIERES

In partnership with THE ALLIANCE FOR CANADIAN NEW MUSIC PROJECTS  
& ARTS IN THE HOOD - THE CITY OF TORONTO

### PROGRAMME

ESPRIT ORCHESTRA  
Alex Pauk. Music Director & Conductor

#### CRISS-CROSS COMPOSITIONS

##### *Scenes from Earth and Beyond*

Henry Hudson Senior Public School  
Andrew Timar, mentor      Bill Parsons, assistant

##### *Howe Happy Beginnings Became Unfortunate Endings*

Joseph Howe Senior Public School  
Omar Daniel, mentor      Jason Nobel, assistant

##### *Les Sauvages*

Rockcliffe Middle School  
Michael Colgrass, mentor      Coco (Chang) Chen, assistant

##### *Once To Live*

J.S. Woodsworth Public School  
Brian Current, mentor      August Murphy-King, assistant

#### INTERMISSION

##### **BRIAN CURRENT**

##### *This Isn't Silence Part II:*

##### *A Young Person's Guide to New Music for Symphony Orchestra*

A work for narrator and orchestra where the speaker, composer Brian Current, explains aspects of 20th and 21st Century music while the orchestra demonstrates in real time.

Commissioned by Esprit Orchestra with funding support from the Laidlaw Foundation.

Special support for CRISS-CROSS is provided by

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# ESPRIT ORCHESTRA

Alex Pauk, Music Director & Conductor

## Flute

Douglas Stewart  
Maria Pelletier

## Oboe

Clare Scholtz  
Karen Rotenberg

## Clarinet

Max Christie  
Richard Thomson

## Bassoon

William Cannaway  
Elizabeth Gowen

## Horn

Diane Doig  
Vincent Barbee

## Trumpet

Robert Venables  
Anita McAlister

## Trombone

Robert Ferguson  
David Archer

## Tuba

Scott Irvine

## Harp

Janice Lindskoog

## Piano

Lydia Wong

## Percussion

Ryan Scott  
Trevor Tureski  
Mark Duggan

## Violin

Fujiko Imajishi, concertmaster  
Parmela Attariwala  
Sonia Vizante-Bucsa  
Pamela Hinman  
David Visentin  
Erica Beston

## Violin II

Hiroko Kagawa  
Renee London  
Jeewon Kim  
Janet Horne  
Rebekah Wolkstein  
Elizabeth Andrews

## Viola

Rhyll Peel  
Katharine Rapoport  
Nicolao Papadakis  
Capella Sherwood

## Cello

Paul Widner  
Marianne Pack  
Olga Laktionova  
Garrett Knecht

## Bass

Tom Hazlitt  
Hans Preuss

# STUDENT COMPOSERS

## J.S. Woodworth Sr. Public School

Emily Summers, teacher  
Brian Current, composer  
August Murphy-King, assistant

## Zaitoon Azhar

Abinaya Balasothy  
Arani Mahendran  
Saloni Shirke  
Saaraa Ali

## Dhruv Brahmabhatt

## Katelyn Katic

## Adit Patel

## Shanese Dulall

## Selby Sawyer

## Shannan Kallidass

## Yehia Youssef

## Jahanvi Pandit

## Khevna Patel

## Asha Seenarine

## Jeet Desai

## Sephon Harman

## Yash Parikh

## Jeshani Sivakumar

## Vidnorrddh Srishanmugadas

## Shannon Thom

## Michelle Hung

## Mitali Kadakia

## Jimmy Patel

## Lester Kam

## Sumil Patel

## Atesan Thilageswaran

## Rebecca Kozaris

## Dharmik Modi

## Tirth Shah

## Hardik Zala

## Brenna Hunte

## Samanthy Sounthararajan

## Christian Vincenzi

## Kimberly Chow

## Matthew Downie

## Eric Lee

## Kristopher Lin

## Darshil Patel

## Soaad Hossain

## Joseph Howe Senior Public School

## Kathryn Terry, teacher

## Omar Daniel, composer

## Jason Nobel, assistant

## Donna Anandakumar

## Leanne Daly

## Genna Downey Ging

## John Hill

## Anneke MacInnis

## James Sandau

## Aiden Snyder

## Olivia Wallace

## Maja Dravkovic

## Coralie Andre

## Candice Cavanagh

## Annie Guo

## Jacob Illigan

## Ahrani Rgavan

## Aliya Shafi

## Lisa Shanahan

## Rachel Boyd

## Paige Chong-King

## Candice Juodele

## Noah Khan

## Justin Law

## Ben Charlton

## Everett Astles-Christie

## Rockcliffe Middle School

## Stephanie Fearon, teacher

## Michael Colgrass, composer

## Coco Chang Chen, assistant

## Michelle Diego Sanchez

## Saron Embaye

## Rene Figueroa

## Teneisha Nicollette Francis

## Clairmont Humphrey

## Noah Ishmael

## Oceana James

## Christine Lam

## Janeel Marshall-Thompson

## Ruth Munar

## Keithisha Nadine Phillip

## Shanique Thomas

## Quang Duy Truong

## Diana Villavicencio

## Trae Williams-Maxam

## Miriam Yosief

Yared Zewdu  
Jasraj Bhasin  
Mahad Duale  
Breonna Rochelle Francis  
Stephanie Jhodhan  
Amanda Lu  
Christina Munar  
Kevin Nguyen  
Xena Rahamat  
Jessica Recarte  
Tajaye Scott  
Nadia Sharif  
Huynh Truong  
Laura Monge

Henry Hudson Senior Public School  
Lesley Duff, teacher  
Andrew Timar, mentor  
Bill Parsons, assistant  
  
Rajeaven Jayadev  
Keshini Kumarakuruparan  
Thomena Jeyarajah  
Minali Devaraja  
Kerin Shah  
Praveena Pugaleswararaja  
Thevahi Nagaarudkumaran  
Anantan Kumarahuru  
Luxman Kumarasingham  
Benjamin Cerame  
Keerthanani Srikantharajah  
Nejen Rajenteran  
Samarth Arabastini  
Kudzai Chimhungwe  
Julien Clarke

Andre Taylor  
Shiromee Arudselvan  
Jonathan Nixon  
Linda Wang  
Segal Patel  
Jit Patel  
Nirose Mohanaruban  
Harish Sugumar  
Yuhui Sun  
Keerthanani Tharmakulasingham  
Vrund Vyas  
Abenna Balachandran  
Thiyya Naganathan  
Keerthanani Tharmakulasingham  
Vrund Vyas  
Abenna Balachandran  
Thiyya Naganathan  
Janaany Paramasivam  
Keval Patel

## PROGRAMME NOTES

### ***Les Sauvages***

**Rockcliffe Middle School**  
**Michael Colgrass, mentor**

**Coco (Chang) Chen, assistant**

*Les Sauvages* for orchestra was created by the children of Stephanie Fearon's grade 7-8 French class at Rockcliffe Middle School in Toronto. The method used was my graphic notation system for making music where abstract marks indicate the desired sounds. The piece was written by the whole class of 30 under my guidance along with University of Toronto music student and violinist Coco Chen. One by one, the students went to the blackboard and made lines and curves and dots, etc., to show what they wanted. Next, they each created their own individual pieces on paper utilizing structural elements we suggested. Then they collectively created another work on the blackboard, this time indicating volume and density of sound and noting specific instruments of the orchestra, which Coco and I edited and copied. Finally, several students in turn had the whole group sing the piece in various ways. Through this process they demonstrated to themselves how western classical music developed—creating sounds, devising a notation and inventing the conductor.

The speed with which they adapted to the graphic notation system and the enthusiasm and creative intelligence they exhibited for the project was extremely gratifying. When Coco and I entered the schoolroom on each of the three days and heard the whirling cacophony of age 11-12 energy we wondered how we were going to channel all this into such a disciplined project. But minutes after we started each day the students were writing and sharing ideas in such deep concentration that we felt we were interrupting them to deliver more ideas.

The trick in a project like this is to keep your hands off their conception and not intrude your own ideas and skills into the students' conception. The music you will hear are the sounds they sung but played by orchestral instruments instead of voices. A few bits of music from their individual compositions were interpolated to embellish their ideas where appropriate.

The class's suggested title for their piece was "In the Jungle" or "The Wild Place." We suggested "In the Wild," but that is untranslatable in French. So we finally settled for, "*Les Sauvages*" which means "The Wild Ones," which I think aptly describes this group their wonderful spirit.

## **Scenes from Earth and Beyond**

**Henry Hudson Senior Public School**

**Andrew Timar, mentor     Bill Parsons, assistant**

Our soundscape journey starts with the life-affirming sound of a single drop of water. The water-like sounds accumulate into a stream, a river and finally a waterfall, culminating in a rushing, exciting Niagara-like roar.

The scene now crossfades to a quiet forest soundscape where animal sounds (birds, amphibians, fish, mammals) gradually build in intensity. Humans enter and as our earliest traditions tell us inevitably mess with Eden: a chase scene ensues with fast passagework and heart thumping rhythms. The chase fades into the distance...

We now find ourselves in Desert where calm reigns. The scene crossfades to somewhere outside earth's atmosphere ~ the sounds evoke the zero gravity feeling of floating...

Our final voyage of imagination takes us to another planet in our solar system – perhaps Mars, the red planet. Will we have a soaring melody to accompany our journey, or the electro-mechanical sounds of our spacecraft? Our voyage could end in a gentle > *ppp*, or in a triumphant < *fff*. Which will it be?

## **Once To Live**

**J.S. Woodsworth Public School**

**Brian Current, mentor**

**August Murphy-King, assistant**

Virtually all aspects of *Once To Live* were created by the students of the Grade 6 and 7 music classes of JS Woodworth Secondary School in Scarborough, Ontario, from the overall shape of the piece down to the minute details. As a group, the class developed the form (slow-fast-slow, start and end with bang), gestures, rhythms, melodies, textures and instrumental colours. Wild sounds were sung into a microphone and then transcribed for the orchestra. Surface rhythms were created by making different clapping sounds in groups. Individually, melodic lines were drawn, then placed together to form mass clouds. Also, the students created textural drawings that were scanned and placed in the score – in many places, the orchestra musicians improvise by following the actual, unaltered drawings. Finally, as a group they developed, debated and finally settled on the title *Once to Live*, a reflection, according to them, of what it means to be alive in Toronto in 2010. The tasks leading to the piece were based on a similar model developed for a piece called *At Wolf's Head*, composed by a similar group of students in Thunder Bay, Ontario.

*Accompaniment, arrangements, additional composition, score and parts preparation are by August Murphy-King, who assisted during all aspects of the project.*

## **Howe Happy Beginnings Became Unfortunate Endings**

**Joseph Howe Senior Public School**

**Omar Daniel, mentor     Jason Nobel, assistant**

*Howe Happy Beginnings Became Unfortunate Endings* tells the story of Bobby, a character that undergoes a transformation. The composition is divided into three parts: Carnival, Earthquake, Aftermath. In the first section, we find ourselves at a festival, enjoying a lively, happy time. The happy-go-lucky attitude of the revelers (of which Bobby is one) is then interrupted by a natural disaster—an earthquake. In this section of the composition, lives are changed forever. Bobby emerges from the disaster alive, but transformed by the event. The third section of the piece explores the grief and loss created by the event, but also the sense of community, perseverance and hope that gives promise for the future.

## ANDREW TIMAR

Andrew Timar has been active in Toronto's New Music and World Music scenes since the 1970's as a composer, musician, teacher, arts administrator and as founding editor of MUSICWORKS magazine. At first he performed, taught bassoon and keyboards and composed music for various media. He has founded several groups whose focus is the development and performance of contemporary concert music, often including multimedia elements. Andrew has composed for, performed and recorded with a number of Toronto-based groups: Musicdance Orchestra, New Music Co-op, Critical Band, New Music Concerts. He has performed with legendary artists Jon Hassell, Brian Eno, Trichy Sankaran and Laurie Anderson. Over the past 20 years he has made his mark as a suling (Indonesian bamboo ring flute) and gamelan player, concert organiser and teacher. As a suling and gamelan performer, he has been active throughout Canada, Europe, Japan and Indonesia. Andrew served as the Artistic Director of Evergreen Club contemporary gamelan from 1987 to 1990. Under his direction the group toured Europe and western Canada and released a CD.

He founded Gamelan Toronto, the city's first permanent Karawitan Jawa (gamelan) group, studying and performing Javanese gamelan and vocal music in 1995. To celebrate "Canada's Year of Asia Pacific" Andrew conceived and directed Gamelan Summit Festival 1997, the first national gathering of gamelan-related performance groups from across Canada, playing host to over 75 performers. His more recent projects include forming the groups Nada Rasa, co-directed with Trichy Sankaran; Sunda Duo with Bill Parsons and Suling Nova, featuring his pioneering suling adaptations and performances. These projects feature the suling in various combinations with both Western and Asian instruments and musical languages. As a composer, Andrew has been commissioned to compose for groups such as Arraymusic, Critical Band, Musicdance Orchestra, Evergreen Club, Nishigawa Ensemble, Winnipeg Gender Wayang, Aradia Baroque Orchestra, etc, and has produced music for numerous dance and film productions.

As a gamelan instructor, Andrew was invited in 1999 to establish a gamelan studio programme at York University and served as its first Course Director. In 2000 he co-authored a curriculum to teach gamelan and wayang for the 560 school Toronto District School Board (TDSB). Andrew continues to implement the board-wide programme with 3 active Javanese gamelan/s for the TDSB as its? Gamelan Consultant and Programme Director. In 2003/4, he served as co-instructor of the gamelan degung course at Toronto's Royal Conservatory of Music.

## OMAR DANIEL

Omar Daniel has composed extensively in solo, chamber, electronic and orchestral idioms, and was the 1997 recipient of the Jules Léger Award for New Chamber Music. Other composition awards include the 2007 K.M. Hunter Arts Award, the SOCAN National Competition for Young Composers and the CBC National Radio Competition for Young Composers.

Daniel's music is characterised by a strong sense of drama. His style is firmly rooted in the European concert-music tradition, and exhibits a broad palette of instrumental colour, intricate harmonic language, a strong rhythmic profile and rigorous architectural design. He has an ongoing desire to work in a collaborative way with other artists, and has commissioned text from Anne Michaels, Michael Redhill and Yann Martel.

His compositional endeavors extend to electroacoustic music as well. His innovative work 'The Flaying of Marsyas' has been performed many times since its creation in 2001. He recently completed 'Penelope and Odysseus' for string quartet, live electronic processing and dance. Written on commission from the Banff Centre for the Penderecki String Quartet and Dance Theatre David Earle, the work was premiered in November 2009.

Dr. Daniel currently holds the position of Associate Professor at the Department of Music Research and Composition at the University of Western Ontario.

## BRIAN CURRENT

A 2005 Guggenheim Fellow and recipient of the 2003 Barlow Prize, Brian Current has established himself as one of North America's leading young composers. His music, lauded and performed internationally as well as broadcast in over 35 countries, is renowned for its energy, wit and daring bravado.

Raised in Ottawa, Brian Current studied music at McGill University in Montreal with Bengt Hambraeus and John Rea. He later completed his Ph.D. in composition on full fellowship from the Uni-

## **BRIAN CURRENT**

### ***This Isn't Silence Part II:***

### ***A Young Person's Guide to New Music for Symphony Orchestra***

Commissioned by the Esprit Orchestra Brian Current's work is much like a contemporary version of Leonard Bernstein's successful *Young Peoples' Concerts* or Benjamin Britten's *Young Person's Guide to the Orchestra*. The piece weaves back and forth between the narrator and the orchestra, all the while demonstrating, in a lively and playful way, the inner workings of contemporary concert music. What is texture? What is colour? What is the difference between electronic instruments and "real" or traditional instruments? Does this matter? What are musical gestures? What is the potential of music that has no words? What should we listen for in 20th or 21st century music? As the speaker animatedly raises these issues (and others), the orchestra is demonstrating the same techniques in real time.

## **MENTORING COMPOSERS**

### **MICHAEL COLGRASS**

Michael Colgrass (b. 1932) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49).

He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at the Berkshire Music Festival at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a free-lance percussionist in New York City where his wide-ranging performance venues included the New York Philharmonic, American Ballet Theater, Dizzie Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's Stravinsky Conducts Stravinsky series, and numerous ballet, opera and jazz ensembles. He organized the percussion sections for Gunther Schuller's recordings and concerts, as well as for premieres of new works by John Cage, Elliott Carter, Edgard Varese, and many others. During this New York period he continued to study composition with Wallingford Riegger (1958) and Ben Weber (1958-60).

Colgrass has received commissions from the New York Philharmonic, The Boston Symphony, The Minnesota Orchestra, the Detroit Symphony, the Toronto Symphony, the National Arts Centre Orchestra, Canadian Broadcast Corporation, The Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm and Ford Foundations, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists.

He received the 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music.

Among his most recent works are *Ghosts of Pangea* (2000) for orchestra, commissioned by the University of Miami in Oxford, Ohio, for their millennium celebration, *Dream Dancer* (2001) for alto saxophone and wind orchestra, commissioned by the World-Wide Concurrent Premieres & Commissioning Fund, Inc. for 25 wind ensembles, and *Crossworlds* (2002) for flute piano and orchestra commissioned by the Boston Symphony Orchestra and premiered 7-8-9-12 March 2002 with soloists Marina Piccinini and Andreas Heafliager.

As an author, Colgrass recently published his first book, *My Lessons With Kumi*, a teaching tale and exercise book, outlining his techniques for performance and creativity, on stage and off. He also gives workshops throughout the world on the psychology and technique of performance, drawing on his extensive American and European studies in a wide spectrum of performing arts. He lives in Toronto and makes his living internationally as a composer. His wife, Ulla, is a writer and editor who writes about music and the arts.

versity of California at Berkeley in 2002, where he was also active as a conductor. In 2000 he was chosen as a participant in the National Arts Centre's conductor training workshop with Jorma Panula and Pinchas Zukerman. He has since been featured conducting his own music and other works with New Music Concerts, Soundstreams, CBC's In Performance and the Esprit Orchestra's New Waves Festival. Recently, the Glenn Gould School appointed Brian as conductor and artistic director of its New Music Ensemble.

Brian Current's music has been performed across North America and abroad by the Esprit Orchestra, the American Composers Orchestra (Carnegie Hall), the Oakland Symphony, the Indianapolis Symphony, the Winnipeg Symphony, the Warsaw National Philharmonic, the Deagu Ensemble (Korea), the CBC Radio Orchestra, the Nouvel Ensemble Moderne, Soundstreams, the Gryphon Trio and others. Upcoming performances are scheduled by the Los Angeles County Museum of Art (Faster Still) and the VOX festival of the New York City Opera, who will present a version of his chamber opera Airline Icarus.

In 2001, Brian won the Grand Prize in the CBC National Competition for Young Composers, for his piece For the Time Being, which then went on to win Selected Work (under 30) at the International Rostrum of Composers in Paris. In 2002 it opened the inaugural concert of the Warsaw Autumn Festival, conducted by Antoni Wit.

## MUSIC DIRECTOR & CONDUCTOR

### ALEX PAUK

Alex Pauk revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Pauk has developed and promoted Canadian music at home and abroad. As a composer and conductor of concert and film music he has garnered SOCAN, Applebaum, Vida Peene, Chalmers and Lieutenant Governor's Awards. He received the Canada Council 2007 Molson Prize for excellent standards of performance and innovative programming.

### ESPRIT ORCHESTRA GRATEFULLY ACKNOWLEDGES THE FOLLOWING SPONSORS FOR THEIR SUPPORT



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